

CHAPTER 5

SUMMING UP

The novels of both Shobhaa De and Manju Kapur convey the ideological obligation of the authors to the values and principles of feminism. In their fiction, both writers manifest the working of phallogocentric doctrines that affect and control the body, mind, intellect and emotions of women making them 'fragile inside' so as to structure them in a way to support the sexist social structure of hierarchy that subjugates them always. With an intention to expose and oppose the androcentric power principles, both authors fabricate a narrative of defiance and a declaration of feminist consciousness through their fiction.

With a resolution to expose the plurality and complexity of women's experience and to specify the feasible areas of improvement for women, Kapur and De have successfully caricatured wonderful portraits of the bare realities of femalehood in their works. Along with the presentation of the harsh realities of womanhood, they make attempt to bring relevant social changes to improve the physical, mental, emotional and spiritual burdens of women. Both the authors and their works stand for humanitarianism and unveil the infinite care and compassion for the suppressed folk.

The extreme sensitivity and their constant reaction towards the hardship and distress of women and their powerful stands toward the feminist issues and their rights brought the two Indian women writers Kapur and De together in this study. Though they stand for various similarities in dealing with the feministic ideological assumptions, they do differ from each other in various ways. Both the writers share a vision of a common future that is of an androgynous society where equalitarian and close relationship between men and women flourish and flower. They utilise the power of literature in the form of fiction to convey and upgrade woman's quest for self-identity, completeness and autonomy.

Chapter I 'Introduction' gives an insight into literature in general and moves on to Indian Writing in English and the prominent contributions from the part of women writers presenting the hardships of their kind living in the tradition bound patriarchal society. This is followed by an analysis of De, Kapur and their major contributions in the literary field and the relevance of the feministic theory of Elaine Showalter in their works.

The chapter II titled 'The Voices of Femininity' mentions about the modern woman in the selective works of Shobhaa De. It illustrates the manner in which Shobhaa De highlights Indian female's displacement and marginalisation both in culture and society. Through the delineation of her bold daring female protagonists, De attempts to incarnate a new society through her concepts. They venture to construct a new society, new code of conduct, new jobs, opportunities, new social structure, new laws and new education where women attempt to acquire something as their own. With the depiction of the sensitive aspects of human life, De caricatures a new world of modern women especially focusing on the urban women's status and their challenges. Through her works, she seeks to cross over the thresholds of patriarchal hegemony and becall the male dominance.

De's works reveal the psychic conflict that passes through the inner minds of the self-liberated protagonists who fight between her personal self and societal self. De's works present a concept of modern woman who protest against the good and ideal image of women. They discard the notion of patriarchy that force a woman to amalgamate herself into others and completely ignore her own self.

De's modern women rather than bending down in mere subordination, fight back, resist and shouts back at the androcentric society. She successfully portrays the subaltern women who are initially helpless, suppressed and restrained and who raises up through empowerment and face the life with valour.

Through her works, De projects light on to many contemporary issues related to Indian female folk. Her female characters dare to move away from the patriarchal regime mainly with the liberated thoughts achieved as a result of education that they are exposed to. Their thoughts, deeds and claims emphasise the fact that they are independent young new generation woman.

The feminine world presented by De in her novels, reflect the liberated individuals losing themselves from the bondages of nuptial knots and moves against the age old practices of patriarchal hegemony. They deject the promotion of phallogentric values that considers the female factors as negative and almost nullified. De's feminine world is in its fullness because the character's humanness is linked with femininity. In her first novel *Socialite Evenings* De presents the emergence of the female protagonist Karuna as an empowered lady fulfilling her dreams in her life discarding the dominations of male society. She is depicted as a woman who assert her feminine psyche through revolt and mitigation. She raises against the stereotypes gender based culture. While Karuna leads a life of emotional frozenness due to her entrapment into a frail and unavailing martial relationship, she attempts her maximum to be an ideal wife. At the peak of her urgness to fulfill her emotional thirst, Karuna asserts herself to find her own way of fulfillment. She moves away from the subjugating and enslaving traditional concept of married life and emerges herself as a woman who can be associated with the third phase of Elaine Showalter, The Female Phase.

In *Second Thoughts*, the author deploys the agony and anxiety of the newly married woman Maya and her inner struggles to attain some sort of meaning in her life. At its peak, while Maya's identity is completely lost and she is forced to live completely confining herself to her husband's needs, she boldly explores her life at Mumbai through her extramarital relationship with Nikhil. She transfigures herself through Showalter's first phase, The Feminine phase to the second phase, The Feminist phase. De's *Sultry Days* unravels the

baseless lives of many aristocratic public figures through the viewpoint of Nisha and Dev. She presents the divinely considered institution of marriage as a dispensable thing in life. Through her fictional works, De exemplifies the life of modern people who insignificantly places the institution of marriage.

All the women characters in the novel disregard the basic spiritual and moral concerns of womanhood and place themselves in the third phase, The Female phase. They all attempt to have a complete freedom and liberation in all walks of their life. They protest against the commodification of women, one among the attitude of phallogentric pattern. Through *Sisters*, De present a modern new woman, Mikki with great valour and strength. At her young age, she boldly takes the responsibilities of a whole business and establishes her own life along with her co-sister Alisha, irrespective of the sufferings she was destined to face from the side of her cruel hypocritical husband Binny. She changes herself to become a strong powerful woman to face the realities of life. Through the portrayal of Mikki, the author very successfully throws light on the harsh realities of the patriarchal society. She also hints about the growing awareness among the women who wake from their ignorance and inaction. Mikki's pitiable life with Binny strengthens her innate desire for freedom and transforms her to be fit in Showalter's Female phase.

The ideological presumptions and justifications manifested in the fictional works of both Kapur and De are really worth reading because of illuminates the mind and provokes thoughts to the contemporary relevant issues in the society. Their ideological concerns demand over the gender free society where political, social and economic equality of the sexes comes true as reality. They believe that sexism is only a social practice that can be altered and revised at any time by people who are willing to modify their attitudes and habits. The mutinous feminist Kate Millet reflects, it must be clearly understood that the arena of sexual revolution is within human consciousness even more pre-eminently than it is within

human institutions. So deeply embedded is patriarchy that the character structure it creates in both sexes is perhaps even more a habit of mind and a way of life than a political system (*Sexual Politics*63).

In the proficient hands of these advocates of feminism, fiction has become a powerful medium and a strong strategy for women emancipation. Their successful presentation of the politics and the traits of feminism in an artistic manner led them to elicit the very positive and apt responses in the readers' mind and prompts them to adapt and act according to the idea of androgynous society portrayed in the society.

In the third chapter entitled, 'The Vigour of The Marginalised', Manju Kapur, a brave woman writer fearlessly overthrows the sexist ideologies of womanhood through the female protagonists of her fictional works. The Indian middle class women protagonists of Kapur are exposed to the two opposing and conflicting forces of the cultural constraints for women and the modern feministic ideologies of women's equality and autonomy.

The modern women characters of the work *Difficult Daughters* descend with the norms and notions of the traditional androcentric society that prevailed in India right from the centuries back. The work reflects all the sociological, psychological and political aspects of Indian society from the perspective of its approach towards women. With the impact of education, modernisation, liberalisation and globalisation, women folk realise their worth and begin to stand for it shattering the persisting custom and cultural practices. Though Virmati is presented as an emotionally starved being, she boldly rises against the stereotypical practices to fulfill her own urges. Thus the protagonist Virmati stands as an incipient new woman with her own awareness making herself a part and parcel of the second phase of Showalter, The Feminist phase.

A Married Woman traces the emergence of Astha as a social activist quenching her

emotional thirst by getting involved in a lesbian relationship. As Astha passes through the social, cultural and mental conflict, she herself transcends into a talented woman, surer of herself and more confident. Astha becomes conscious of herself fulfillment like a post colonial woman and craves out a life for herself violating social codes that restrict her from asserting her own womanhood. Turning to lesbianism and denying social codes, she empowers herself along with Pipeelika. Both of them can be enlisted under the third phase, The Female phase.

The Immigrant is the fourth novel of Kapur in which she portrays the protagonists as female longing for their self-identity and liberty from the traditionalist mentality of the society. It depicts the female protagonist Nina's quest for her identity both as a female and as an immigrant. At that point of her life, Nina liberates herself from the stereotypical expectations of her gender and strengthens her mind to rectify the hollowness in her life by equipping herself financially with the support of a job. She transmutes herself to be apt for the third phase of Showalter, The Female phase.

The novel titled, *Home* caricatures the delienation of a female entrepreneur Nisha who hails from a traditional orthodox Indian family. Nisha boldly violates all the conservative notions towards love, marriage, education and occupation of women. She establishes her own boutique "Nisha Creations" and attempts to make her own trade and industrial soverginity as a means of attaining her own identity. She traverses from the first Feminine phase to reach the second Feminist phase.

The novels of Kapur and De do not attempt to idealise womanhood but present the realistic and naturalistic traits of womanhood. They challenge the gender based discrimination and construct energetic and lifelike women characters in their works. Both Kapur and De introduce the psychic behaviour and social operation of women in their

creative world.

Through the means of their fictional works, Kapur and De urge the readers to know about the female psychic experiences and promote their ideas of freedom, equality, tolerance and true love. They also elucidate the causes and impacts of the submissiveness of women to the gender based system.

Kapur and De through their fictions attempt to make changes in the age-old traditions and androcentric conventions that hamper the free growth and development of women. Both writers attempt to bring metamorphosis in the common concept of women under patriarchal supremacy and promote the limitless opportunities for the development of women in their own social context.

Kapur and De interrogate the passivity of Indian women descending from both middle class society as well as from upper aristocratic society, by purposefully rejecting the victimisation, stereotypical and passive representation of women in their fictions. Their female protagonists are faced by different types of oppressions like social, physical and intellectual ill-treatment but they do not easily yielded to it. They are incessant fighters who employ verbal and non-verbal methods of protest.

Kapur's Virmati, Nisha, Astha and Nina along with De's Karuna, Maya and Mikki move against the rigid norms of androcentric society. Astha of *A Married Woman*, chooses to be a lesbian in the form of sweet revenge against her husband. In De's *Second Thought*, Maya dares to go along with Nikhil to fulfill her dream of knowing Mumbai city and even enjoys his companionship against her husband's rigid attitude.

The patriarchal concept on womanhood is the life led by a women that is centred around their own husbands, children and family. Women are less exposed and have a very

limited social contact. It formulates a group of women who are inefficient to think something apart from marriage and children as their greatest goal. That is why Maya's husband in *Second Thoughts* considers Maya as a completely satisfied housewife irrespective of her ardent desire to attain few of her basic needs. It is often quoted that "A modern man is a walking civil war". But in this post-modern era, it is much apt for the modern women who confer in choosing between the traditional concept of womanhood and the modern notion of new womanhood.

Kapur and De, as representatives of these women who encounter this sort of decision making conflict that goes through in their minds right from birth to death. It determines whether she is a conformist or non-conformist, conventionalists or modernist, feminist or antifeminist and winner or loser. The female characters of Kapur and De unanimously reject the inflexible patronising holds of patriarchy and favour the self-identity in their decision making strategy.

The chapter 'Breaching the Frontiers of Ideology' encompasses the similarities and dissimilarities in portraying their modern women who are rejuvenated by their thoughts and actions to surpass the subordination of the androcentric society. While De focuses on the inner conflicts and strifes of the aristocratic upper class women, Kapur is concerned with the feministic ideologies that confront with the middle class educated women. Even though the protagonists of both these authors deal with women of varied social backgrounds, they have more or less similar experiences of suppression from the male centered society.

The major theme of Kapur's and De's fictional works is the man-woman relationship. They portray their new woman characters as those who are not ready to yield to the conventional and hierarchal world of hetero-sexuality. On the one hand, these women disregard the domineering and superficial man-women relationships, and on the other, they

demand intimacy and relationship purely based on equality, justice, mutual respect, affection and admiration between man and woman.

Through their new woman characters De and Kapur attack the patriarchal world by disclosing honestly and openly their feelings and experiences while they interact with men. They express their feelings of affection, anger and frustration in their different roles as lovers, wives, mothers and daughters. Both authors reveal the truth that in between any man-woman relationship, women's position is always inferior and completely dependent on men. They depict not only the emotions of ecstasy, passion and thrill but also the bare experiences of humiliation, pain and hopelessness. They present various instances in different families when marital bed becomes a platform for power politics.

The new woman characters of De and Kapur enclose the feminist assumption of an ideal man-woman relationship. They urge men as well as women to take positive and creative approach to the concepts of evolving feminist waves that highlight the basic rights of women. They exhort men to have adaptability and flexibility to the paradigms of new womanhood. These authors visualise a democratic marriage where "work and love become shared activities involving no sexual division of labour" (Eagleton 347).

Both Kapur's and De's novels attempt to create awareness among women about their inferior position and urge them to unite and focus on the overall development and establishment of autonomy in their own means. The writers demand for their women characters some space to grow, opportunities to gain and use knowledge, openness towards the society and freedom to reveal their desires, demands and dreams. In order to explicit these ideas; they employ their women characters with power and ability, energy and enthusiasm, coverage and commitment along with various other qualities of new womanhood. The presence of these women characters strengthens the voice of feminist reformation in these

novels.

Kapur being an author who gives prominence to family and family relationships focuses much on the issues that arise in the family of middle class educated women. De's novels are preoccupied with the same sort of protest for gender space lust by much more aristocratic groups of ladies. They encourage a man-woman relationship that fosters companion conjugality and domestic happiness.

The two authors highlight the fact that martial melodies and familial conflicts can be minimised only through creating a positive and favourable mental attitude between men and women who live together and are to share their lives and love with each other. De's protagonists are developing characters with much multifaceted personalities that are not constructed by a simple idea or quality. They move along crucial situations in life and undergo radical changes through their encounter with bare realities of life. Mikki and Karuna learn to be themselves out of their own experiences in their life.

Both the writers Kapur and De in their novels focus on various feelings like jealousy, possessiveness, anger, hatred and competitiveness that lead to conjugal dispute and martial inconsistency. They substantiate through their story line that women as wives need unconditional acceptance and undemanding affection with its accomplishment, changes happen in their lives beyond description.

Kapur and De carry their readers directly to the minds of their female characters and reveal their innerselves through the pains, pleasures, fears, dreams, failures, disappointments and ardent desires. They frame their female characters in such a way that they affirm their novels as feminist novels as Gloria Wade Gayle's views, "feminist novelists are writing out of their women's consciousness. They are telling various stories from the inside . . . The writers take us into the minds of their characters where in the silence of their thoughts, these

women define their own humanity as something far larger than the sum total of roles and images created by others”(13).

The new women characters of De and Kapur come across “the constant tension of unsupported freedom” (*Second Sex* 275). These new women are fixed against a group of women who accept and relish in the protection offered by patriarchy. But these new women characters possess much greater amount of self-respect and self-confidence when compared to other female characters who support the androcentric culture.

By portraying their new women characters, Kapur and De, wish to create a boldness and uplift those women who are in the dark holds of ignorance, poverty and lack of self-esteem. They daringly announce to the world that the old traditional values are totally insignificant to them and with their youthful vigour, they adapt themselves to new values of freedom and self-dependency. These new women raise their voice against the narrow mindedness of male supremacist culture and seek to find their own identity and space in their society through their varying actions.

Kapur’s and De’s intent to create a sense of self awareness in Indian women regarding their immense potential and inherent talents. They strengthen them to fulfill their ambitions and desires without doubting their own capacities. The novelists promote the female readers to throw away their senseless modesty, meanness and fear of failure so as to succeed great heights in their life. Women’s inner desire to lead a life with much similarity, liberty and equality to that of men is emphatically expressed by these novelists in their own social settings mentioned in their novels.

The powerful female protagonists portrayed by Kapur and De in their creative fictional works are strong enough to attack and fight against the patriarchal hegemony, culture and practices. While painting their female characters, Kapur and De attack the sexual,

domestic, mental and psychological hinderances that prevent a woman in achieving her own space in her life. They remould and recreate the traditional images of Indian women to highlight the luminous new women stars like Maya, Virmati, Nisha, Mikki, Nina, Karuna and Astha in the galaxy of various male and female characters in their works. In fact these modern women caricatured by these novelists are to an extent the personification of the feminist fury and oppositions of the authors themselves who are in a way or the other oppressed by the patriarchal power in their own socio-cultural background.

All these new women of Kapur and De are not a marginalised personalities nor a stereotypical archetypal portraits. They are ordinary Indian women with their unfulfilled dreams and desires. But they cracked their cocoon of patriarchal hegemony that cease their growth and development for the sake of protection. To attain their liberal state they needed to fight against their own inner souls, mindsets as well as against the societal forces that hold them up. As mentioned by Helen Cixous, the attainment of liberation and autonomy is an ongoing process.

. . . ideology is a kind of vast remembrance enveloping everything. We have to know that this skin exists even if it encloses us like a net or like closed eyelids. We have to know that to change the world, we must constantly try to scratch and tear it. We can never rip the whole thing off, but we must never let it stick or stop being suspicious of it. It grows back and you start again. (Eagleton 119)

All the modern women characters of Kapur and De are engaged in a continuous battle opposing the ideological impositions and execution of power by patriarchy. They fail to agree to the notion that men are much superior to women and consider women as a second class citizen. The new women of both the writers strengthen their minds to strike against the

psychological conditioning and the gender featuring of womanhood. Through their empowered characters, they reveal that without exerting a pain or a battle, nothing worthwhile comes into the life of a woman who amalgamate themselves with the patriarchal prejudices.

Kapur and De attempt to figure self-determined and self-empowered female characters in their fictional world. The unfeminine traits of the characters are highlighted where as the societal expectations of femininity like beauty, charm and the attractiveness are partially and at times completely neglected while sketching the characters of the modern women.

As Millet observes, weakness and algophilia are the androcentric dimensions on female's character. As a reflection of societal attitude, male novelists project women as weaker ones, whereas, female writers passionately attempt to promote a gender free picture of womanhood. Kapur's Astha, Nina and Nisha are in a means gender free characters who are competent, empowered, and skillful enough to generate income and seek their own identity in their own manners. Similarly, De's new women Maya, Nisha, Mikki are also presented as skillful and effective in finding their own existence in their societal space.

Kapur's and De's female protagonists reveal an amazing will power, poignant maturity and self-determination. They are tinged with social intelligence and are able to feel, know, appreciate and understand others. They wish to incorporate an optimistic approach towards their own life as well as others in their society.

Friedan in her work *Feminine Mystique*, quotes that education will and should make a person "broad in outlook and open to new experience, independent and disciplined in his thinking, deeply committed to some productive activity, possessed of convictions based on understanding of the world and on his own integration of personality" (143). For an androcentric community, educating a woman is much less important than educating a man. The

whole of patriarchal society promotes a sexist education that moulds them for their proper feminine roles, as pleasing and adjusting lovers, wives, and mothers. Kapur's and De's female characters are enriched through education and it results in making them more effective and enlightened personalities who are bold enough to challenge the phallogentric system. De and Kapur unveil their vision and mission by permitting their modern women characters to stride up the ladders of academic excellence and intellectual activity. About the conventional approach of the traditional society, Friedan observes:

Why is it so difficult for these youngsters to endure discomfort, to make an effort, to make postpone present pleasure for the future long term goals? Sex and early marriage are the easiest way out; playing house at nineteen evades the responsibility of growing up alone. And even if a father tried to get his son to be 'masculine' to be independent, active, strong, both mother and father encouraged their daughter in that passive, weak, grasping dependence known as 'femininity' expecting her of course to find 'security' in a boy never expecting her to live her own life. (244)

In contrast to these sorts of conventional beliefs, Kapur and De emancipated their female characters with education. Nisha in *Home*, Virmati of *Difficult Daughters*, Nina of *The Immigrant*, Maya of *Second Thoughts* are few examples. In a way, they give prominence to their career too. These women characters wish to fulfill their dreams that are in addition to their domestic chores.

Both novelists make their female characters enjoy their freedom by empowering and crossing over the limiting conviction and ideologies that hindered their growth and development for a long period. All the modern women characters of Kapur and De are lovers of freedom and are equipped enough to handle the intellectual, emotional and economic

freedom. As in the case of Nina in *The Immigrant*, she seeks to find her own freedom in all its aspects.

Kapur's and De's characters fight against the objectification of women in the backgrounds of their society, class, community, education and the professional status. Through the empowered characters, these writers urge women to strengthen themselves to enact subjective roles in their life. These two successful Indian female authors invest with their female characters, the strength, ability, valour, enthusiasm and obligations of new womanhood. These women characters make an authoritative voice of feminism in their works.

The modern woman of Kapur and De pass through "the constant tension of unsupported freedom" (*Second Sex* 275). They are fixed against a series of women characters who lead a contented life in the protective and supportive case of patriarchy. Not being coy mistresses, they broadmindedly face the world with a universal outlook and noble principles. Women's social fear, fear of failure and victimisation are explicated in the works of these women writers. The mental conflicts of Indian women who attempt to gain fulfillment and freedom from outside the four walls of family and marriage are well employed in the novels of Kapur and De.

The modern women characters possess a particular aim and motive in life and favour each opportunity for self development. They dream, dare, do and win their targets. Confronting with ordinary orthodox women, the new women of Kapur and De promote them to face the limitations and obstacles as those created by themselves in their own minds. They urge them to adopt an optimistic and proactive approach towards life. If they are willing they could transform and transcend their problems in life into projects.

Most of the modern women characters portrayed by Kapur and De are engaged in

finding their own commitments in various fields including art, painting, fashion designing and even getting involved in various political and social rebellions. They approach all these for the sake of finding their own identity and space apart from being a part of their own family. They find these activities as a realisation of their own identities as well as an escape from the dull domestic chores and the restrictions of femininity. Quoting Elizabeth Barret Browning, “Escape from the pangs of heart and bodily weakness-when you throw off yourself-into another atmosphere and into another relations where your life may spread its wings out new” (Eagleton 348).

While the traditional women who agree to the patriarchal norms experience a feeling of hollowness, worthlessness and frustration in their routine lives, the modern women taste the sweetness of self-discovery, self-fulfillment and self-actualisation through their struggles for survival. They transcend themselves above the routine of their sex based assignments and act crossing the preset thresholds. For an instance, while Astha of *A Married Woman* mentions,

“I shall be late coming home from school today, said Astha to her husband that morning. Her tone was cold; she had still not forgiven him.

‘Why?’ he asked busy with his own preparations for the factory. ‘Where are you going?’

‘To a rally to protest the circumstances of ten men’s deaths’.

Hemant looked at Asta. Asta returned the look” (*A Married Woman* 142), she begins to think about her own space in the society in which she is a part off.

Virmati of *Difficult Daughters* is stern enough to seek her own individuality against the pattern of life in her village. “And that is how Virmati found herself in the train leaving

Amritsar, her feet on her metal box pushed behind it, its lock faintly clinking with the motion of the train” (*Difficult Daughters* 182).

The new women painted in the novels of both writers make a self-assessment critically to verify the values and principles they implement in their lives. The new women’s concept of sexuality differs a lot from that of a traditional woman. For them, “Sex is not merely the joining of man’s and women sexual organs” (Morgan 127), but it stands for their identity, physical as well as mental unity with the partner. They consider their sexuality as power and weapon. “Astha thought that if husband and wife is one person, then Pipee and she were even more so. She had shared parts of herself she had never shared before. She felt complete with her” (*A Married Woman* 243).

Kapur and De poignantly project the dilemmas, oppressions and mental as well as physical suppressions faced by well educated Indian women in the background of the traditional society that vehemently support the patriarchal norms. Through the portrayal of their new women characters, the writers take pains to make the suppressed women aware of the necessity and utility of being positive and proactive to the changes in the society.

Both Kapur and De explore the Indian women’s deeper social fears, fear of failure and victimisation and the inner conflict in a very realistic manner. Their inner desire to attain freedom and self-actualisation outside the framework of marriage is very well realistically portrayed. The authors need the Indian women to reject and neglect the illogical and irrational attitudes of androcentricism and accept the women’s emancipation strategies and attempt for a decent and dignified existence.

The feministic ideologies used by Kapur and De varies to an extent; while De attempts a ‘militant and revolutionary feminism’ in her works, Kapur approaches a ‘liberal feminism’ with moderate views and reactions. When most of De’s characters proclaim

selfhood and independence in their own means, Kapur's female protagonists are again and again entrapped into the norms of patriarchy while attempting to construct their own identity.

Kapur's and De's novels can be viewed as an attempt to question the inferior position assigned to women in the Indian society and to reveal the women's inner desire "to win positive and active independence" (Beauvoir 500). Viewed as a whole, the fiction of Kapur and De strongly cast women's aspiration and need for attaining a senseful and relevant existence with a satisfaction of accomplishment and attainment in their own society. The androgynist writers, through the logical presentation of feminist ideologies illuminate the minds of the readers and track them to the stark realities of the phallogocentric world in which they exist in. Being feminist writers, they envisage a world of freedom, knowledge, equality and hope for all emphasising on "What a man and woman have to give each other, on the mystery of completion and not on the discussion of separate superiorities" (Marder 4).

To sum up, both the writers, Kapur and De, through their fictional characters try to fix the concept interrogated by Betty Freidan in her work *The Feminine Mystique*, "Who knows what woman can be when they are finally free to become themselves? Who knows what women's intelligence will contribute when it can be nourished without denying love . . ." (331)?

The present study can form the basis for the future research scholars who can attempt an analysis on elements of psychofeminism, mother-daughter relationship, nuptial relationship, comparative analysis with the other feministic authors, style, narrative technique, diction, radical lesbianism, lesbian continuum and women-identify-women.